

ACADEMIC STUDIES IN THE FIELD OF ART

Editor:

Asist. Prof. Dr. YILDIRIM ONUR ERDIREN

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Selin ILTER

From The Editor,

Dear reader, academic studies conducted and written in the field of art as well as science are very important in terms of understanding, interpreting and evaluating the field.

In this book, different topics in the field of art are discussed and examined by graduate students.

This book, which we think you will enjoy reading, is a book that researchers will refer to, with its sections focusing on certain topics.

We would like to thank the graduate students whose research was included in the book for their original ideas and valuable contributions.

Asist. Prof. Dr. Yıldırım Onur ERDIREN

2024, Tekirdağ, TURKEY

SECTION 1

VIRTUAL AND PHYSICAL COMPARISON OF COLLECTION MUSEUMS: THE EXAMPLE OF TEKİRDAĞ SCIENCE AND ART CENTRE

Gözde DERE¹

INTRODUCTION

This study was conducted to compare the experience of virtual and physical visit of collection exhibitions. Ten students from different grade levels with special talent in the field of painting were selected as the sample group and their experiences were evaluated with semi-structured interviews.

In the first part of the study, the concept and definition of museum will be made and information about museum history will be given. In the second part, after giving information about the types of museums, Istanbul Museum of Modern Art collection exhibition and Istanbul Painting and Sculpture Museum will be introduced in general terms. In the third chapter, education, one of the most important functions of museums, will be mentioned. In the fourth section, information about Science and Art Centres (Bilsem) and Tekirdağ Bilsem, which constitutes the sample of the research, will be given. In the last section, the interview questions asked to the students of Tekirdağ Science And Art Centre painting field will be evaluated and analysed in the conclusion section.

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MUSEUM CONCEPT/DEFINITION

Museums, which serve as a bridge between the past and the present, were previously opened for individuals to exhibit people's valuable belongings, changed with the 19th century and became a public institution where cultural heritage was collected and created for the benefit of society. With the passing of time, the concept of museum has changed and different definitions have been made.

TDK Turkish Dictionary (2023) defines museum as a place where works of art and science or objects useful for art and science are kept and exhibited for public display.

Artist, educator and museologist Prof. Tomur Atagök, who is a member of the board of directors of the Association of Painting and Sculpture Museums and the Istanbul Art Museum Foundation, defines a museum as a widespread educational institution that researches, collects, preserves, exhibits, documents, maintains and directs elements that reflect the scientific and cultural past of society and shape its future.

ICOM (International Council of Museums) has also made changes in the definition of Museum from 1946 to 2007. The definition made by ICOM in 1946 is as follows; 'The word museum includes all public collections that contain artistic, technical, scientific, historical or archaeological material, including zoo and botanical gardens, and excluding libraries, with the exception of libraries with exhibition halls.' (<https://sanatokur.com/icoma-gore-muzenin-yeni-tanimi/>)

According to the 2007 Vienna definition, a museum is a non-profit, permanent institution, open to the public, serving society and its development, which acquires, preserves, researches, communicates and exhibits 'tangible' and 'intangible' human heritage and its environment for the purpose of education, study and recreation (ICOM, 2007: article 3.1). This definition is formalised in the Statutes of the International Council of Museums 'ICOM Statutes' (<https://mimdap.org/2022/09/yeni-muzecilik-ve-edebiyat-muzelerimiz-suleyman-boz/>).

Museum History

More than two and a half thousand years have passed since the emergence of the museum concept. The concept of 'museum' comes from the Greek word Mouseion and the Latin word Musae. The museum takes its name from the

muses known as Muse in ancient times. The muses, traditionally known as nine, are the sister goddesses of Greek mythology.

The collection of artistic objects first began in ancient Greece. Treasury buildings were built to display these artefacts. The idea of collecting and collecting the first historical artefacts is found in the Romans. It can be said that the concept of collection and museum in today's sense emerged as a result of Renaissance thought. During this period, collections and private galleries of rich families emerged. In the 18th century, the evaluation, archiving and presentation of collections began. The British Museum, one of the first public museums in England, was opened in 1759. In order to visit this museum, it is necessary to obtain prior permission and apply weeks in advance. Afterwards, the change in society caused by the French Revolution of 1789 was reflected in museums, and the nationalism that emerged with the French Revolution led to the concept of national museums. The Louvre Museum in Paris was the first national museum in Europe (Altunbaş & Özdemir, 2012).

Among the Ottoman collections, Topkapı treasures have a very important place. In principle, there is no difference between them and other imperial collections in Europe in terms of the rarities they contain, their cognitive structure, function and patronage organisation. In 1869, the Topkapı treasures were renamed the Museum-i Hümayun, the Imperial Museum. The transformation of the Ottoman rare cabinets into a modern museum was not easy. Osman Hamdi contributed greatly to this process (Artun, 2021, pp. 15-16).

Osman Hamdi Bey repaired the Tiled Pavilion and then built the School of Fine Arts, today known as the 'Museum of Ancient Oriental Art'. In order to protect and preserve the increasing number of ancient artefacts, he commissioned architect Valaury to build the building known today as the Istanbul Archaeological Museum (Yılmaz, 2011).

Despite the difficulties experienced after the War of Independence, the Republican period was one of the periods in which the most developments were experienced in the name of museology.

In 1930, the 'Ankara Ethnography Museum', the first museum building built in the Republican period, was opened to visitors. In 1925, objects and artefacts found in dervish lodges, tombs and lodges, which were closed down by the law enacted in 1925, began to be exhibited. Although there was active art and painting collecting during the Ottoman period, the first real art museum was established

with the initiative of Atatürk. In 1937, by Atatürk's order, the 'Istanbul Painting and Sculpture Museum' affiliated to the Academy of Fine Arts in Dolmabahçe Palace became Turkey's first modern art museum. Another important step taken in the name of modern museology in our country is the membership of UNESCO and ICOM and the establishment of the Turkish national committee of ICOM (Zülfikar & Özgür Ediz, 2020).

TYPES OF MUSEUM

Collections have a great contribution to the formation of museums. Collections starting from the ancient period have been transformed into museums, sometimes by donation, sometimes by collection method and sometimes by institutions.

With the change in the definition of museum and the understanding of museology, museums have also differentiated and different types of museums have emerged.

Museum types can be analysed under five headings according to their collections, the place where they exhibit their collections, the institutions they are affiliated with, the audience they address and their functions.

- a) Museums according to their collection; Archaeological Museums, Art Museums, History Museums, Ethnography Museums, Natural History and Geology Museums, Science Museums, Planetariums, Industrial Museums, Economic Museums, Panoramic Museums,
- b) Museums according to the place where they exhibit their collections; Open Air Museums, Memorial Museums, Museum Houses,
- c) Museums according to their affiliated institutions; State Museums, Municipal Museums, City Museums, Private Museums, Military Museums, Foundation Museums, Museums Affiliated to Educational Institutions and Universities,
- d) Museums according to the audience they address; Speciality Museums, Children's Art and Youth Museums,
- e) According to their functions; Atatürk (Museum) Houses, Virtual Museums can be given as examples (Kubat, 2012).

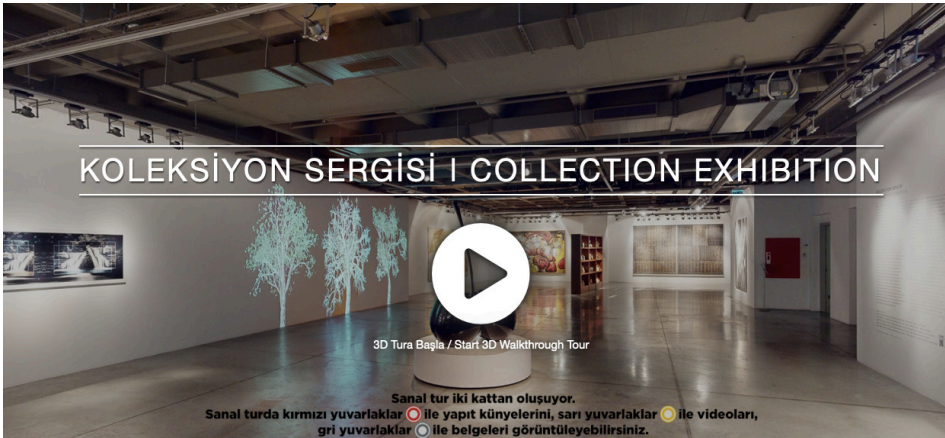
Virtual Museum

While traditional museology is limited to search, collection, conservation and exhibition, modern museology meets museum visitors virtually in the online environment with digitalisation. Virtual museums enrich museum visit experiences; they offer the opportunity to be reached without the concept of time and space.

Using today's modern technologies, museums deliver their collections and exhibitions to large masses in a fast and practical way and provide a fast communication with people. Thus, they attract visitors not only from their own countries but also from various nations of the world (Okan, 2015).

Istanbul Museum of Modern Art

Istanbul Museum of Modern Art organises exhibitions of modern and contemporary art from Turkey and around the world with an innovative and interdisciplinary approach in its permanent and temporary exhibition spaces. The collection exhibitions make visible the continuity and interaction between Turkish modern and contemporary art. Presenting the changes and transformations in the history of art through thematic and chronological approaches, the exhibition approach brings together artists from Turkey and different geographies in the collection.



Photograph 1. Istanbul Modern Collection Exhibition Virtual Tour (<https://www.dreamreality.com.tr/3d-model/istanbul-modern-koleksiyon-sergisi/fullscreen>)

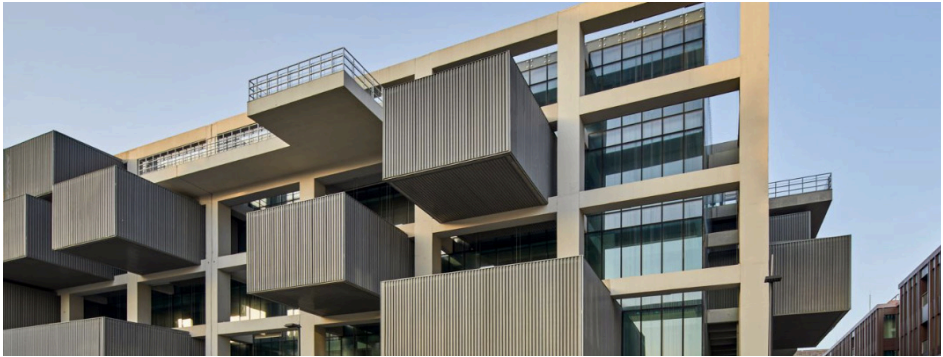
Physical Museum

A physical museum is a place where visitors can see, touch and experience artefacts exhibited in a real place. This place can be a historical building or a specially designed modern building. It is usually established to inform, educate and provide cultural experiences to visitors by focusing on a specific topic or period.

Istanbul Painting and Sculpture Museum (IRHM)

The Istanbul Painting and Sculpture Museum was opened in 1937 in the Velihaht Apartment of Dolmabahçe Palace by the order of Atatürk. It continues its activities under Mimar Sinan Fine Arts University. Istanbul Museum of Painting and Sculpture is Turkey's first plastic arts museum. Its collections are one of the most important archives of our centuries-old history. From the 19th century late Ottoman period to the end of the 20th century, these collections shed light on the history of Turkish art.

The collection of the Istanbul Museum of Painting and Sculpture includes approximately 12,000 works including paintings, sculptures, ceramics, calligraphy, icons and installations. The museum's first collection consists of the Elvah-ı Nakşiye collection, paintings selected from Dolmabahçe Palace, Topkapı Palace Museum and the 50th Anniversary Turkish Painting Exhibition, as well as nearly three hundred works collected from ministries and other government offices. It was aimed to rapidly develop the collection by including distinguished examples of Turkish painting and sculpture through donations and purchases (Kutsal & Atlı, 2022).



Photograph 2. Istanbul Museum of Painting and Sculpture (<https://galataport.com/tr/etkinlik/istanbul-resim-ve-heykel-muzesi-etkinlikleri>)

Picture Collection

The IRHM image collection is the most comprehensive archive of our centuries-old history. The museum's collection of paintings includes 141 works of Elvâh-ı Nakşiye, the first collection created outside the palace, paintings by Osman Hamdi Bey, the founder of the School of Fine Arts, and works by leading artists of 19th century landscape and figure painting. There are works by the 1914 generation of artists, paintings by painters working in the Late Cubist and Art Deco styles from the 1920s to the 1940s, and works by important artists and art groups of the Republican period of Turkish painting from the 1950s to the 1980s.

Ceramic Collection

IRHM Ceramics Collection is a private collection of important works of Turkish ceramic art. In 1929, the first chair of Turkish ceramics was opened at Mimar Sinan Fine Arts University, to which the museum is affiliated. İsmail Hakkı Oygur, Vedat Ara, Hakkı İzzet, Nasip İyem and Atilla Galatalı are among the important artists trained in this department. Their works are included in the IRHM's ceramic collection.

Calligraphy Collection

The calligraphy collection of the IRHM includes the works of Necmettin Okyay, Beşiktaşlı Hacı Nuri Korman, Macit Ayrıl and İsmail Hakkı Altunbezer, who taught at the Turkish Art Department of the Academy of Fine Arts.

(<https://galataport.com/tr/etkinlik/istanbul-resim-ve-heykel-muzesi-etkinlikleri>).

EDUCATIONAL FUNCTION OF THE MUSEUM

In the 19th century, the relationship between museums and education began to develop under the influence of the industrial revolution. With this movement, local museums as well as state museums began to be established and the public's communication with museums increased. In these years, many museums that prioritised direct educational functions were established.

The most serious reasons for this are the lack of educational opportunities. It is emphasised that in the early 19th century, when school education was just beginning to develop in England, the education system and institutions for both adults and children were inadequate. In this context, the public should undertake the task of self-education and museums should provide education to the communities, they are seen as institutions that can serve. In these periods, museums were perceived as educational institutions with their collections and exhibitions. In the 19th century, there was a co-operation between museums and schools. This relationship between museums and schools started with school trips and museums lending objects to schools for educational purposes. In the 19th century, as the education system began to be questioned in Europe and America, attention was drawn to the importance of primary sources and research in education, and the museum-school relationship developed (Dinger, 2021).

In addition to the collection, conservation, preservation, storage and exhibition functions of contemporary museology, it is possible to talk about its educational function. According to Okan (2018), museums, which aim to collect and exhibit antiquities, have nowadays acquired pedagogical, sociological and psychological contents, and even gained the identity of an independent branch of science that is studied separately in universities under the name of ‘Museology’. Museums, which previously preserved and exhibited their collections in historical buildings, have gradually been restructured with the understanding of contemporary museology and have become non-formal educational institutions located in new buildings designed according to the artefacts.

In the early 19th century, one of the most important functions of museums was the effect of museums on education and learning. Especially in developed countries, museums are now used as a learning environment. Museums provide educational activities for schools, students, teachers, adults, disabled people, institutions and organisations, and all segments of the society and create appropriate physical equipment. By creating educational units in museums in our country, the services that museums provide to schools, teachers and students, and the society continue to increase day by day. In this way, the awareness of visiting museums will start to develop more, constructive steps will be taken in the name of education in the museum, and positive developments will increase day by day (Buyurgan, 2017).

The trainings provided for visitors provide the opportunity to actively participate in the in-depth learning process with workshops. Individuals who

have the opportunity to learn with artistic activities in the museum have the ability to interpret the work of art put forward in the past periods with the ability to question, think, observe, observe, and analyse the observations by reaching a conclusion. ‘The more the individual is included in the process during education and training practices and the more sensory organs he/she participates in the teaching, the more the permanence will increase. Learning by doing and experiencing will be ensured and multidimensional thinking skills will develop. Individuals will not easily forget the information they have learnt through one-to-one interaction’ (Bulut & Atilla, 2017).

SCIENCE and ART CENTRES

Science and Art Centres are special education institutions affiliated to the Ministry of National Education that provide education to gifted and talented students outside formal education. Primary school 1st, 2nd and 3rd grade students who wish to enter a science and art centre are first nominated by their class teacher in one or at most two of the three areas of art, music and general talent. Students who pass the preliminary assessment undergo individual assessment practices according to their abilities. Students who are entitled to enrol receive education in adaptation, support education, individual talent recognition, special talent development and project production programmes.

Every contribution to the programmes and education of gifted students in the field of painting will give them a different vision and enable them to realise, develop and specialise their existing potential. The evaluation of the students’ experiences as a result of virtual and physical visits to the collections is considered useful both in terms of the contribution of these visits to their education and in terms of their individual gains.

Tekirdag Science and Art Centre

Students who are eligible to attend Tekirdağ Science and Art Centre come to the centre in their out-of-school time and receive support education in their areas of interest and talent. Two visual arts teachers work at the centre. Out of a total of 404 students, 35 are students in the field of painting. These students are engaged in activities in workshops according to their grade levels in accordance with enriched education programmes. Support education is provided for primary

school level, individual talents recognition programme for grades 5 and 6, special talents development programme for grades 7 and 8, and project programme for high school level.

PURPOSE

The aim of this research is to compare the physical and virtual visits to collection museums. These visits are considered important in order to contribute to the development of talents of gifted students in the field of painting and to create different perspectives. In this context, it is aimed to gain experience that will enrich the education programmes given to students.

METHOD

On 20.11.2023, 10 students of different grade levels studying in the field of painting at Tekirdağ Süleymanpaşa Bilsem in the 2023-2024 academic year visited the collection exhibition of the Istanbul Modern Art Museum virtually for two class hours, accompanied by their visual arts teachers. On 09.12.2023, the same sample group visited the Istanbul Museum of Painting and Sculpture, again accompanied by visual arts teachers. After this real experience, fourteen questions were asked to the sample group to get their opinions about the comparison of physical and virtual visits to collection museums. Semi-structured interview technique was used in the study and interviews were conducted face-to-face and through meetings on the online Zoom platform. All interviews were recorded and necessary permissions were obtained before recording. The data obtained as a result of the interviews were coded and analysed.

Table 1. The research process

Preparation	<ul style="list-style-type: none"> Obtaining the necessary legal permissions and appointments.
Phase One	<ul style="list-style-type: none"> Virtual museum visit. Istanbul Museum of Modern Art.
Stage Two	<ul style="list-style-type: none"> Physical museum visit. Istanbul Painting and Sculpture Museum.
Phase Three	<ul style="list-style-type: none"> Conducting semi-structured interviews with the sample group.
Phase Four	<ul style="list-style-type: none"> Data Analyses.

RESULTS

The students were coded as ‘S1, S2, S3, S4, S5, S 6, S7, S8, S9, S10’.

Table 2. Profile of students

Name	S 1	S 2	S3	S 4	S 5	S6	S 7	S 8	S 9	S10
Age	11	12	18	11	17	11	18	13	11	17
Classroom	6	7	12	6	11	6	12	7	6	12
Gender	Girl	Girl	Girl	Girl	Girl	Girl	Girl	Girl	Girl	Girl

The sample group consisted of all female students. Four students are eleven-year-old sixth grade students. There are two seventh grade students, one eleventh grade student and three twelfth grade students.

The questions asked and answers given in the semi-structured interview are as follows:

1. Have you ever visited a virtual museum before? If so, which ones have you visited?

S1, S2, S4, S5 and S7 stated that they had never visited a virtual museum before.

S6, S8 stated that they visited Istanbul Toy Museum and S10 stated that they visited Ankara old Parliament building virtually.

2. What impressed you and attracted you the most during your visit to the Istanbul Modern Virtual Museum collection exhibition?

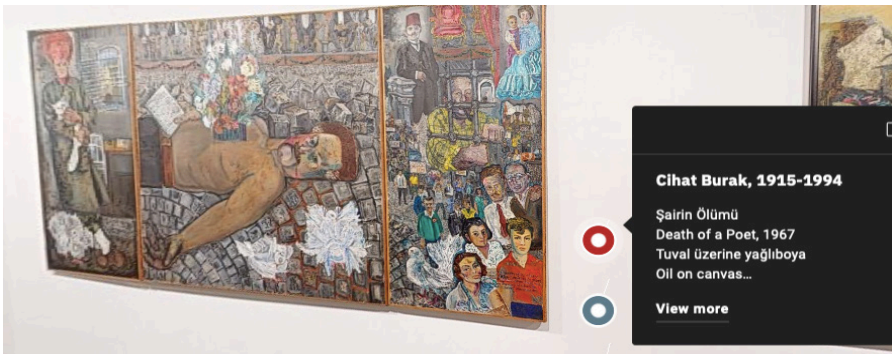
S1 stated that visiting the museum remotely in a short time affected him.

S2, S9 were impressed by the fact that the virtual visit was very realistic.

S4 stated that the sculptures and S5 stated that the cherry sculpture (Photograph 5) attracted his/her attention the most.

S6 and S7 stated that they were impressed by the detailed information given in the virtual museum, and S8 stated that they were most impressed by the stone library (Photograph 4).

S10 stated that he was most impressed by Cahit Burak's 'Death of the Poet' because of the colours and techniques used (Photograph 3).



Photograph 3. Death of the Poet, 1967 Image source: <https://www.dreamreality.com.tr/3d-model/istanbul-modern-koleksiyon-sergisi/fullscreen>.

E.T. 08.01.2024



Photograph 4. Stone Library, 1989 Image source: <https://www.dreamreality.com.tr/3d-model/istanbul-modern-koleksiyon-%20sergisi/fullscreen> E.T.
10.01.2024



Fotoğraf 5. Double Cherry, 2011 Görsel kaynak: <https://www.dreamreality.com.tr/3d-model/istanbul-modern-koleksiyon-%20sergisi/fullscreen> E.T.
04.01.2024

3. What were the positive aspects of the collection visit to Istanbul Modern Virtual Museum?

S1, S2, S5, S7, S8, S10 evaluated the positive side of the collection visit to Istanbul Modern Virtual Museum as being able to visit without transport problems, without getting tired and without losing much time.

S3 'It was a positive experience for me to see the real museum integrated into the virtual world in a beautiful way.' She commented.

S4 stated that he could reach detailed information thanks to his virtual visit and S9 stated that he learnt a lot about art.

S6 'Visiting a virtual museum can be very productive to get information before visiting a real museum, and if you cannot go, you can get information remotely.' He mentioned the informative function of visiting the collection exhibition virtually.

4. What were the negative aspects of the collection visit to Istanbul Modern Virtual Museum?

As a negative aspect of the collection visit to Istanbul Modern Virtual Museum, S1 stated that the internet had limitations (disconnection, slowing down, not opening) and that it did not give the feeling of having visited a real museum.

The others who answered 'it did not give the feeling of a real experience' are T2, T4, T6, T7, T8, T10. They also said that there was no real museum atmosphere in the virtual museum, brush strokes and texture could not be felt from a distance.

S3 stated that it was difficult to use the virtual museum, especially to navigate with the direction keys. S5 stated that the small size of the connected device made it difficult to examine the artefacts.

S9 pointed out that the artefacts become blurred when they get closer to the artefacts in the virtual museum visit, and it is very difficult or even impossible to see them from every angle, again pointing out the difficulties related to use.

5. Have you ever physically visited a museum before? If so, which ones have you visited?

All students stated that they had visited a museum before. The museums they have visited are;

S1 Wax Museum, Anıtkabir Museum; S2 Diyarbakır Archeological Museum, Tekirdağ Ethnography Museum, Troy Museum; S3 Museum of Old Tekirdağ Photographs, S4 Cairo Museum; S6 War Museum in Çanakkale, Atatürk's House

in Thessaloniki; S10 Minia Türk. In Kırklareli, ‘Atatürk’s house’ was visited by S8, S9 students; Pera Museum by S5, S7, S10; İbrahim Balaban Painting Museum by S10 and S3 students.

6. What impressed you and interested you the most during your visit to the Istanbul Museum of Painting and Sculpture?

S1 ‘Osman Hamdi Bey’s paintings (Photograph 6) and the section with modern paintings impressed me a lot.’ He gave his answer. Student S6 also stated that he liked Osman Hamdi Bey’s works and sculptures (Photograph 7) very much.

S2, S3, S8 stated that seeing the perspectives of different artists and analysing their works periodically affected them.

Other expressions affecting the students are as follows:

S4 ‘The works with human portraits were very beautiful.’

S5 ‘Traditional Turkish paintings attracted my attention. İbrahim Çallı’s Atatürk portraits were very beautiful.’

S7 ‘I did not know that Turkish painters were so good. They are even better than some foreign artists. It made me realise this.’

S9 ‘It was impressive to see what the painters did.’

S10 ‘What interested me the most was the architecture of the museum. The fact that so many artefacts are exhibited in an orderly manner is an indication of how successful the architecture is. I liked very much the exhibition of artefacts long before the present day with its modern architecture.’



Photograph 6. Osman Hamdi Bey Hall Image source: <https://kitapveseyahat.com/2023/12/17/msgsu-istanbul-resim-ve-heykel-muzesi/> E.T. 04.01.2024



Photograph 7. Republican Period Sculptures Image source: <https://www.eskop.com/skopbulten/istanbul-resim-ve-heykel-muzesi-yeniden/6322> E.T. 04.01.2024

7. What were the positive aspects of your visit to the Istanbul Museum of Painting and Sculpture?

The main answers given to the question are as follows:

S1 ‘The fact that there were many paintings and sculptures and the richness of the artefacts were positive for me.’

S2 ‘Seeing the perspectives of different artists. To be able to analyse them periodically.’

S3 ‘I realised the importance of detailed historical ordering of everything and spatial order.’

S4 ‘The colours were more vivid, more beautiful.’

S5 ‘I like art museums very much and this museum was very nice.’

S6 ‘You can see the textures more clearly. It feels like looking at reality with a photograph.’

S7 ‘Being next to the work of the artist gives me the feeling of being with him/her. Being physically next to it is good for my soul.’

S8 ‘Travelling with my friends and teacher was a better experience.’

S9 ‘The pictures were like real. It was nice to see what the artists did’

S10 ‘I can say that visiting museums is a pleasure for me. I got to know new painters and paintings.’

8. What were the negative aspects of the visit to the Istanbul Painting and Sculpture Museum?

S1 stated that the sensitivity of the security cameras caused them to beep while examining the artefacts. In addition to this, S2, S4 stated that they were very tired because the museum was very big and that they lost interest towards the end of the visit.

S7, S8, S9 stated that the transportation problem made these visits difficult.

S10 also thought that the museum staff did not have enough information about the institution and artefacts.

9. As a result of your visits to collection museums, did your view of art change? Did virtual or physical visits lead to this?

Students coded S2, S3, S4, S6, S7, S8, S9 stated that the physical museum visit

contributed to them. The answers given in general are as follows; ‘It inspired me, I saw many different artworks, movements and techniques, the pattern studies were very nice.’

S5 stated that both experiences were good but did not change his/her view of art.

Students coded S1 and S10 stated that ‘Both visits contributed, especially the physical museum visit was a little more effective. My horizon developed, I discovered new techniques and new perspectives, I saw what I could do and it gave me many ideas.’

10. Which museum visit would you prefer more in the future, virtual or physical museum visit? Why?

S2 ‘I prefer virtual museum visit. Because it was very informative. Most importantly, it was not tiring. It would be even better to visit virtual and then physical museums.’

S1 ‘Both, but it would be better to visit a physical museum if possible.’

Students coded S3, S4, S5, S6, S7, S8, S9, S10 preferred physical museum visit.

They said that they would prefer to visit physical museums. While examining the artefacts during the physical museum visit, they stated that they understood the brush strokes and patterns better in terms of artistic and technical aspects.

11. Can a virtual museum visit replace a physical museum visit?

The document coded S1, S2, S3, S5, S6, S8, S10 states that the virtual museum visit is offered with very good opportunities, but it cannot replace the physical museum.

S4, S7 think that this may be possible in the future, commenting that visiting a virtual museum with equipped technology can replace the physical museum, and that we can even feel the capacity of the work with technological technology.

12. Do virtual and physical museum experiences have common aspects (features)? What are they?

S1, S4 ‘In both of them, we can see and visit the works and museums, both of them change our perspective on art.’ Students coded S2, S3, S5, S7, S8 said,

“They are both informative, you can get detailed information.” They gave their answers.

13. Are there different aspects of virtual and physical museum experiences? What are they?

Students coded S1, S3 said, ‘In the physical museum, we can see up to brush strokes, it is more effective. It helps us if there is limited time.’ S2 ‘We can socialise in the physical museum. If there is a guide, he/she can inform us. You visit the virtual museum alone, there can be no socialisation.’ S4 ‘The colours were more vivid and beautiful in the physical museum. On the contrary, the colours are much paler in the virtual museum.’

S5 ‘There is more detailed information in the virtual museum. There are introductory videos about the artefacts. There is not that much in the physical one.’ S6, S8 ‘In the virtual museum trip, we can go to distant places like abroad. In the physical one, we can visit with excitement and get more information.’

S7 ‘It is a little more difficult to examine the artefacts in the virtual museum.’ S10 ‘There are more differences than similarities. The effort spent to reach, the rewards of this effort, what they make me feel and what they evoke at that moment are much more effective in the physical museum.’

14. Do you want virtual and physical museum visits to be included in education programmes?

All students think that virtual and physical museum visits should be included in education programmes. Student coded S10 also said ‘Yes. Because these experiences will add different perspectives to us. In addition, museum visits are a very good opportunity to make different memories and socialise outside the classroom. I think that these trips should be made even to encounter examples of the things taught.’ She commented.

CONCLUSION and DISCUSSION

This study was conducted to compare the experiences obtained by visiting collection exhibitions in physical and virtual environments. In this context, ten students at different grade levels were selected as the sample from the students

with special talents in the field of painting studying at the Science and Art Centre (BİLSEM). Because it is very important for these gifted students, who will perhaps be the artists of the future, to develop their talents and develop different perspectives. Museum visits are considered important for students who are educated with an enriched and differentiated programme to reinforce what they have learned and to actively participate in this process by experiencing. The sample group first visited the collection exhibition of the Istanbul Museum of Modern Art, which has a rich collection as a virtual museum where both past and current works of artists are exhibited, through a virtual tour. The Istanbul Painting and Sculpture Museum, which also has a rich collection, was physically visited. In the interviews, the students were asked to compare the collections they visited as virtual and physical museums and to share their experiences.

The students who visited the collection exhibition of Istanbul Museum of Modern Art with a virtual tour mentioned the difficulties of using the virtual tour. They stated that they could not approach the artefacts as they wanted, and when they did, the image became blurred. They stated that the virtual visit did not create the feeling of a real visit. On the other hand, they stated that they had a positive experience in terms of providing detailed information, providing easy access, and providing fast access in time.

The importance of the educational function of museums as a learning environment has also emerged. The more sense organs are used in learning, the more permanent the learning becomes. Therefore, the biggest advantage of the physical museum over the virtual museum is that students use more sense organs during these visits. The purpose of these visits for gifted painting students is not only to visit and see, but also to take a closer look at these collections and examine them down to the brush strokes. Since they were aware of the perspective that this experience would bring to them, they carefully examined each work and did not want to miss any detail. They found the collections very colourful and realistic. Student coded S7 said ‘Being next to the work of the artist gives me the feeling of being with him/her. Being physically next to it is good for my soul.’ As can be seen, apart from seeing the collections, the feeling of being next to the artefacts is among the most important reasons for choosing the physical museum experience between the two museum visits. In addition, the excitement they felt while visiting physical museums, which they call ‘museum atmosphere’, made them prefer physical museum visits to virtual museum visits despite some difficulties (transport, economic, time). Another feature of the Istanbul Painting and Sculpture

Museum that impressed them was the architecture of the museum and the fact that the works were prepared with a chronological and thematic approach.

As a result of the data obtained, it was seen that the collection exhibitions could be examined better with a physical museum visit. It was stated that the artworks were much more understandable in terms of the techniques used, colours and texture in the physical museum visit. Examining museum visits and collection exhibitions is considered important in terms of realising a permanent learning and enriching the education programme. First of all, it is recommended that these visits should be included in the programmes of gifted painting students and that they should be integrated into the course contents of all programmes.

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Visual Resources

Photograph 1. <https://www.istanbulmodern.org>

Photograph 2. <https://galataport.com/tr/etkinlik/istanbul-resim-ve-heykel-muzesi-etkinlikleri>

Photograph 3. <https://www.dreamreality.com.tr/3d-model/istanbul-modern-koleksiyon-sergisi/fullscreen>

Photograph 4. <https://www.dreamreality.com.tr/3d-model/istanbul-modern-koleksiyon-%20sergisi/fullscreen>

Photograph 5. <https://www.dreamreality.com.tr/3d-model/istanbul-modern-koleksiyon-%20sergisi/fullscreen>

Photograph 6. <https://kitapveseyahat.com/2023/12/17/msgsu-istanbul-resim-ve-heykel-muzesi/>

Photograph 7. <https://www.e-skop.com/skopbulten/istanbul-resim-ve-heykel-muzesi-yeniden/6322>

SECTION 2

BEAUTY IN NATURE AND ART FROM THE PERSPECTIVE OF HEGEL AND KANT

Kübra SENYURT AVIT²

INTRODUCTION

The main purpose of this study is to explain the concepts of beauty in nature and art in the context of Hegel and Kant. The concepts of beauty in nature and beauty in art have been defined in different ways according to the way the concept of beauty is perceived. After examining these two concepts in the context of the theory of art as reflection, which is one of the important approaches in the history of aesthetics, the views of idealist thinkers Hegel and Kant, who accepted the concept of beauty as a quality of consciousness, are included. According to Hegel, the beauty of art was accepted as superior to the beauty of nature because it originates from the spirit. He stated that the beauty of nature should not be taken as an aesthetic value, that it was based on the objective spirit by defining nature, but that the beauty of art was superior because it was based on the absolute spirit. According to Kant, the beauty of nature was accepted as superior to the beauty of art because it showed a direct interest. Here, it is also emphasized that the beauty of nature mentioned by Kant would only be superior with the contribution of consciousness when evaluated as the beauty of art independent of the concept. Both of them established that the beauty in nature and art were separate concepts from their own perspectives.

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When we look at the concept of beauty, we see that it is one of the basic aesthetic concepts that has been discussed from past to present. The concept of beauty has been given different meanings throughout the process. On the one hand, it is seen as a quality that exists in the object itself, and on the other hand, it is seen as a quality attributed to the object by the subject.

The concept of beauty is one of the important concepts of aesthetics. The concept of beauty is defined as aesthetic value within aesthetics. Because the evaluation of an object as beautiful can be based not only on its external appearance, but also on factors such as its design, emotional impact, symbolic meaning, and even cultural or historical context. Therefore, the concept of beauty is multi-layered and can be considered from many different perspectives.

As a result of the relationship that the individual establishes with objects, he/she makes a judgment about those objects regarding his/her own value system. These are; beautiful, ugly, pleasant, good, bad, etc. All of these judgments are not values found in the essence of the object but are attributed to the object by the individual. Beauty is also one of the value judgments and includes subjectivity. İsmail Tunalı, while defining beauty in his work called Aesthetics, says, “There is neither useful, nor right, nor good, nor beautiful value in nature. Nature is a pure reality entity outside of all values. It is the human being who attributes these values to nature.” (Tunalı, 2005, p.132).

When we look at the history of philosophy, until Kant, the concept of beauty was seen as one with many other values such as good, pleasant, right, useful. The most important innovation put forward by Kant is that the concept of beauty is basically accepted as a reality (Zeytinoglu, 2014, p.51). First of all, Kant distinguishes the concept of beauty from these other concepts. According to Kant, beauty is a feature that can be directly perceived and universally accepted in objects. This is an approach that emphasizes the effect of beauty on objects and argues that beauty exists in a way that is free from intersubjective variability. This strengthens the idea that aesthetic experience is based on a universal and objective basis. According to Kant, there are general rules in the fields of knowledge and morality and these rules should be followed. However, there is no universal law on beauty and beauty is dependent on objects. A work of art is created by the innate talent of a genius and cannot be tied to general rules. Therefore, creating beauty is an internal characteristic of the artist and cannot be learned (Akarsu, 1994, p.47).

Beautiful is considered as one of the basic concepts of aesthetic evaluation (Ziss, 2016, p.128). And in aesthetic evaluation, he states that the concepts of beautiful and sublime, tragic and comic constitute the basic categories, but there are different concepts outside these categories, and these can be sub-branches of the mentioned basic categories. For example, heroism, this concept is a special form of the sublime. These categories are accepted as the foundations used especially in the evaluation of a work of art. The concept of beauty is one of the basic concepts of aesthetics. In fact, when we look at the history of philosophy, it is seen that at one time, when the definition of aesthetics was made, it was explained with beauty. When we look at the theories in the past, it is seen that the subject of the science of aesthetics was limited to beauty, and therefore it was criticized.

When we look at the history of philosophy, we see that the concept of beauty has different meanings according to aesthetic views in each period. The reason for this is the thinker's own views, the intellectual characteristics of the period he lived in, and the nature of the artistic approach he existed in. Although it is easy to determine different qualities about beauty and to state why it is beautiful, it has been difficult to explain the essence of the concept in all periods.

Despite the wide variety of explanations regarding the concept of beauty in studies on aesthetics, it is said that these understandings are based on two basic tendencies. These are materialist aesthetics and idealist aesthetics. Idealist aesthetics sees beauty as important only in spiritual life, finds the source of beauty in the depths of consciousness and has no objective basis. Materialist aesthetics, on the other hand, attaches importance to subjective elements when evaluating beauty, takes into account the variability in the understanding of beauty and examines its reasons and historical conditions, but in all cases it is based on the objectivity of beauty, that is, it emphasizes that the beauty of appearances is independent of human consciousness (Ziss, 2016, p.131).

Idealist thinkers such as Plato, Hegel, and Kant accept "beauty" as a feature of consciousness. Materialists see beauty as a pure, natural quality. For example, beauty is symmetrical, the harmony between the part and the whole. According to Chernyshevsky, beauty is defined with an original and revolutionary understanding. Those who evaluate aesthetics in a scientific dialectical and historical context start from the fact that "beauty" is a product of social and historical reality (Timuroğlu, 2013, p.20).

When we look at the development of beauty in historical evolution, we see that it is characterized differently according to the conditions. In ancient times, we see that the concept of beauty was mentioned together with harmony. One of the first teachings of this period belongs to Aristotle. While Aristotle stated the essence of beauty, he based it on concepts such as harmony, proportion, and measure. He explained the measure here as both what the appearance carries and the measure that determines beauty is the person himself. In other words, it is an approach that has been developed by both materialist and idealist aestheticists and is still important today.

In the Middle Ages, it is seen that the concept of beauty found meaning in the concept of the sublime. In aesthetic evaluation, the concept of the sublime was accepted before the beautiful.

“The medieval concept of beauty, for example, manifests itself in the priestly garments that conceal the forms of the human body. In this way, the desire for the beauty of the human body, the pleasure provided by the flowering of life; the search for beauty only in the divine and the afterlife; this is what clarifies the dominant views on beauty and finds expression in the ascetic orientation of medieval art” (Ziss, 2016, p.137).

In other words, the Middle Ages generally did not define beauty with worldly pleasures. Instead, they looked for it in the divine and otherworldly world.

When we look at the aesthetic ideal of the Renaissance, humanists accepted humans as the criterion of beauty in art, against the Middle Ages approach that put humans in the background. “Classicism aesthetics expresses rational and normative views on beauty” (Ziss, 2016, p.137). While beings in nature are described as ugly, artificial creations are related to beauty.

In the romantic understanding of beauty, unlike the Renaissance, the ideal is the spiritual. In realistic art, the realm of beauty ceases to be bound by strict boundaries; “high things” are no longer opposed to “vulgar things.” Modernism argues that events, people, or immoral acts can also be adorned with beauty and have an aesthetic value. In socialist society, beauty has permeated all social life and is mixed into the daily lives of the people; the scope of the laws of beauty is truly limitless in this life (Ziss, 2016, pp.137-139).

1. BEAUTY IN NATURE AND ART

While in nature, beauty and ugliness coexist, in art everything is beautiful. Art carries a reflection of beauty. Art emerges as a manifestation of beauty in the real world.

“Beauty in art, beyond being an artistic reflection of the beauty in life, also appears before us from another aspect; as the beauty that lies in the essence of art. The aesthetic assimilation of reality gains perfect forms in art; it unfailingly provides aesthetic pleasure and, with the high mastery of the artist, gives birth to the feeling of beauty in man” (Ziss, 2016, p.141).

As we see here, the beauty in art is the beauty that emerges when the artist adds form to it, beyond the beauty in nature. In other words, the beauty here is actually the beauty that the artist reveals his feelings. Art carries the understanding of beauty that the artist reveals. The beauty in the work of art is the product of the artist’s mastery and skill. In other words, it does not include the object itself, but the artist’s perception. No matter which theory the artist defends, every work of art he presents also contains the essence of the social structure. Because the individual is a person with socially determined characteristics. In other words, it would be incomplete to consider the work of art, which emerges as a reflection of the artist’s inner world, independently of society. Because the individual cannot be considered independently of the society in which he is located.

In this context, the beauty that exists when the artist creates the work of art is expressed as the beauty of art. It is also said that the beauty of nature, which is emphasized as the source of the artist’s creation of beauty, also exists. In other words, the beings in nature that contain beauty in their own essence are the beauties that are the source of this inspiration. For example, a landscape, a rose or a sea.

When we look at the theories in the history of aesthetics, different approaches to beauty and the ways they approach beauty in nature and art are different. One of the most important approaches that addresses these two concepts is the theory of art as reflection. After these two concepts are addressed in the context of the theory of art as reflection, they will be evaluated in the context of Kant and Hegel.

1.1. Beauty in Nature and Art in the Context of Art Theory as Reflection

When we look at the basis of this approach, objects that exist in nature always create a model for art. The task of art and the artist is to reflect objects in works of art. In other words, the beauty of nature will be the source of the beauty of art. The representatives of this approach are Socrates, Plato and Aristotle in Ancient Greece.

Socrates says that in painting and sculpture, the artist reflects the spiritual and moral aspects of man as well as his physical aspects (Tunalı, 2005, p.176). Plato uses the concept of reflection (mimesis) not only for aesthetics but also as a key concept in philosophy. According to Plato, art is the reflection of reflection. What art reflects is not the ideas that are the real reality, but the appearances of the copies of the phenomena, that is, the ideas (Tunalı, 2005, p.176). Plato sees art as a negative activity that distances it from reality. Aristotle says that the object of art is nature, and that the reflection of nature creates emotional and mental reactions in the aesthetic subject.

The theory of reflection is not only seen in Ancient Greece, but also in the naturalistic art understanding of the Renaissance, in the naturalism of the 18th century and today. The most important representative of this approach today is Georg Lukacs. G. Lukacs (1978, p. 197) says that “what is called abstract are reflection forms of reality”. G. Lukacs says that reflection (mimesis) is a basic and generally widespread phenomenon of every highly organized entity. He gives several examples while explaining this. “The transfer of the experiences of the old to the young or the swallows teaching their children to fly before they migrate south also contain the subject of imitation” (Lukacs, 1978, p. 197). According to him, reflection (mimesis) is a basic phenomenon in every area of life.

Tunalı (2005, p.178) states that the basis of all these understandings is the idea that nature is a beautiful being and a model to be emulated by art. In other words, he says that the beauty of nature and the beauty of art are the same thing.

2. BEAUTY IN NATURE AND ART ACCORDING TO KANT

According to Kant, there are two types of beauty. These are free beauty and purely dependent beauty. Free beauty is beauty that is perceived independently, without associating the object with a certain concept. Kant shows flowers as an example of this. “Flowers are free natural beauties.” Many birds, shellfish and other creatures have their own unique beauties, and these beauties can be perceived in the human mind without associating them with a certain concept. Purely dependent beauty is the beauty attributed to objects that are evaluated under a special quality based on a certain concept. He shows the beauty of a person and the beauty of a structure as examples of this (Kant, 2016, p.59).

According to Kant,

“There can be no objective judgment of taste that determines what is beautiful through concepts. Because from this source every judgment is aesthetic; i.e. not the concept of an object, but the feeling of the subject is its ground of determination. It is a fruitless endeavor to seek a principle of taste that will declare the universal criterion of beauty through certain concepts, because what is sought is impossible and self-contradictory” (Kant, 2016, p.60).

In other words, according to him, the perception of beauty is shaped by the emotions and experiences of the subject, which leads to different perceptions of each person. The factors that determine the beauty of any object are based on personal preferences and experiences, so it is difficult to generalize about the objectivity of the perception of beauty.

According to Kant, “a natural beauty is a beautiful thing; artistic beauty is a beautiful design of a thing” (Kant, 2016, p.122). Tunalı explains this view of Kant as follows; if we like an object, a living being, as a natural being, this liking is related to its existence. We cannot call such an object or a living being beautiful in the artistic sense. In addition, Kant states that the purposefulness of the beauty in the work of art, even if it is purposeful, should not appear purposeful. (Tunalı, 2005, p.179), Because *whether it is natural beauty or artistic beauty, we can generally say that the beauty that gives pleasure in pure judgment is beautiful* (Kant, 2016, p.119). He says that the superiority of natural beauty over artistic beauty depends on its showing a direct interest (Kant, 2016, p.113). Kant says that we can call natural beauty beautiful by approaching it with the awareness of artistic beauty and evaluating it with the qualities of artistic beauty. He explains

this in his work Critique of Judgement (2016, p.119) as follows: “*Nature was beautiful when it also appeared as art, and art is called beautiful only when we are conscious of it as art and yet it appears to us as nature.*”

To summarize, according to Kant, natural beauty is the beauty found in the object itself, while artistic beauty is a beautiful design of a thing. Natural beauty is superior to artistic beauty because it shows a direct interest. Artistic beauty is beautiful when it looks like nature and when nature is perceived like art.

3. BEAUTY IN NATURE AND ART ACCORDING TO HEGEL

At the beginning of his book Introduction to Aesthetics, Hegel first makes a distinction between the beauty of nature and the beauty of art and states that the beauty in art stands higher than the beauty in nature. While explaining this, Hegel, as in his philosophy, sets out from the concept of spirit. “*The beauty of art is beauty born and reborn from spirit; the higher the spirit and its products are from nature and its phenomena, the higher the beauty of art is from the beauty of nature*” (Hegel, 2012, p.2). While establishing this, Hegel explained and exemplified it on two bases, formal and content. He says, “*When considered formally, even a useless notion in the mind of man is higher than any product, because spirituality and freedom are always present in such a notion*” (Hegel, 2012, p.2). Hegel gives the following example for this situation in terms of content.

“The sun undoubtedly appears as an absolutely necessary factor (in the universe). Whereas a false notion disappears accidentally and temporarily. But when considered by itself, a natural existence like the sun is insignificant, and if we consider it in its relation, in this case we do not consider it as beautiful in itself and therefore as beautiful” (Hegel, 2012, p.2).

Hegel, like Kant, emphasizes and bases the distinction between natural beauty and artistic beauty. It is necessary to evaluate his perspective on these two concepts from different perspectives in two sections of the Introduction to Aesthetics book. The first is his definition in the introduction. Hegel states that when we say beauty, we should understand artistic beauty in particular and that natural beauty should be excluded from the concept of beauty. Because according to Hegel, artistic beauty is a beauty originating from the spirit and spirit is

superior to nature and the appearances of nature. For this reason, he says that the beauty that aesthetics deals with will only be artistic beauty (Tunalı, 2005, p. 180). According to Hegel, “*natural beauty is a reflex of the beauty belonging to the spirit*” (Hegel, 2012, p.2). In this context, according to him, natural beauty is a reflection of the beauty of the spirit. The beauties in nature are evaluated as a kind of reflection originating from the inner beauty potential of the human spirit. And it plays an important role in the aesthetic experience of the human.

When it comes to his second attitude towards the beauty of nature, Hegel sees that nature also has beauty. After stating that there is beauty in nature, Hegel states that while the beauties of nature are based on the objective spirit, the beauty of art is based on the absolute spirit. According to him, the first entity that emerged with the exclusion of the idea is nature. Nature is the closest to the idea. Therefore, the beauty of nature is also the first beauty (Tunalı, 2005, p.181).

To sum up, in Hegel’s understanding of aesthetics, artistic beauty is superior to natural beauty because it arises from spirituality. Aesthetics should only examine artistic beauty. Because this beauty is the purest expression of spirituality. Natural beauty has value as a reflection of spirituality.

CONCLUSION

If we consider the concepts of beauty in nature and art in the context of Hegel and Kant, it is seen that both of them make a clear distinction between the beauty of nature and art. In fact, the beauty of art is seen as superior to the beauty of nature in both of them. It is seen that they emphasize the necessity of a consciousness that can see the beauty of art as the way to see the beauty in nature. It can be said that they see the beauty of art as a means of noticing the beauty of nature in a way. In other words, it is seen that they emphasize the necessity of consciousness in the subject of aesthetics to be able to notice the beauty in the object and to use beauty as an aesthetic value. Hegel started from the concept of spirit when making this distinction. Hegel evaluates the beauties in nature as a kind of reflection arising from the inner beauty potential in the human spirit. And it is seen that it plays an important role in the aesthetic experience of the human being. According to Kant, the perception of beauty is shaped by the emotions and experiences of the subject, and this leads to different perceptions of each person. The factors that determine the beauty of any object are based

on personal preferences and experiences. And according to Kant, the beauty of art is that which is pleasing without any interest. For example, when we say a beautiful woman or a beautiful flower, the beauty mentioned is different from artistic beauty. The beauty mentioned here is the beauty mentioned depending on the concept reaching its goal. However, there is no such interest in artistic beauty. For this reason, Kant says that natural beauty can be beautiful if it looks like artistic beauty. The perspective here is possible with human consciousness, he says.

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SECTION 3

AN EVALUATION ON KUNDEKARI AS A FORGOTTEN HANDICRAFT

Kübra SENYURT AVIT³

INTRODUCTION

Some of the most important material elements that ensure the continuity of a society's culture, traditional handicrafts, have kept up with change and continued their existence with current interpretations, while some have been lost over time in this change. On the other hand, trying to protect and keep our traditional values, which we can call the reflection of the identities of societies, is important in terms of preventing societies from degenerating. Traditional handicrafts and the ornaments used while performing these arts are also important because they reflect the values of the society such as its economic structure, traditions-customs, and beliefs. This study provides general information about the wood art kundekari, one of our traditional handicrafts. With the literature review, it has been stated that the most beautiful examples of this art were used in the Anatolian Seljuk and Ottoman periods, especially in the decoration of mosques, pulpits, prayer rooms, door and window shutters, and Quran cases. It has also been stated that each line used by the artists in the motif designs of kundekari has a meaning. Following the meanings of the patterns, the materials used in kundekari art and the production stages are given. The existence of different materials used in the creation of a work has been evaluated by establishing a

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connection between ethnic and cultural differences in society and the strong unity formed by societies. On the other hand, it has been mentioned that the delicate processing of the materials used by the artists who perform the art of kundekari is a symbol of the fact that society and the state are also established on delicate balances. After the literature review, interviews were conducted with the artists who perform this art today and evaluations were made in the light of the news in the media. While in the past, the production of products that meet the needs and the durability of these products, as well as their social meaning, showed the importance given to art, today, the production of products that are mass-produced, untouched, and without value and meaning comparatively shows the importance given to art.

Art is one of the most important tools that reflects the material and spiritual values of a society. We gain information about the culture and values of the society through the arts that exist in the society. Traditional Turkish handicrafts are also one of the tools that best reflect the cultural richness of the society. When we look from the past to the present, we can talk about the existence of many traditional handicrafts that existed but are on the verge of being forgotten today. Examples of these can be listed as wood and woodworking, stoneworking, embroidery, marbling, leatherworking, basketry, saddle making, felt making, etc. We can think that there are different reasons behind the fact that these arts, each of which is a cultural heritage, are on the verge of being forgotten. These reasons can be listed as; the decrease in interest in traditional handicrafts, the disadvantages of handicrafts in terms of time and cost, the decrease in the number of masters interested in art, the inability of existing masters to find apprentices to train, the education given in schools being more theoretical than practical, etc.

Although keeping the art of a society alive and passing it on to future generations is one of the most important functions of that society, ignoring the values carried by these arts causes the society to degenerate over time. In this study, information will be given about kundekari, one of the traditional handicrafts that is on the verge of being forgotten and still used in some special structures, which is a wood art. The durability of the works created with kundekari art will be interpreted with the value that society gives to art. After mentioning the meanings of the patterns used by the artists who perform this art, the comments of the masters who perform this art today about art will be mentioned. In addition, after examining the news in various news sources, the reasons why this art is on the verge of being forgotten today will be emphasized.

1. KÜNDEKÂRİ TECHNIQUE

“The origin of the word is Persian kende-kari, which names plastic arts such as sculpting, engraving, and pen-making (from kendin “carving, cutting”; kârî “work, study; style”). While kende-kârî was given the meaning of “kalemkârî” in Ottoman, the term künde-kârî was created by being influenced by the Persian word kunde (log, solid wood mass) and is generally used as the wood art within the scope of fine carpentry.” (Türk Diyanet Vakfî İslam Encyclopedia of Islam, 2002, p.553)

“The Künde-kari technique developed in Aleppo, Egypt and Anatolia during the Anatolian Seljuk period and took on a unique form in later periods. It is seen in Fatimid and Mamluk works after the 12th century. However, its most beautiful examples are encountered in the Anatolian Seljuk and Ottoman Periods.” (İzci, 2022, p.180)

“Künde-kari is a technique that aims to obtain flat surfaces by simply interlocking small wooden pieces cut in geometric shapes such as octagons, pentagons and stars, without the help of nails or glue. The basis of the technique is based on the principle of joining small wooden pieces with grooves and indentations in such a way that their grains, and therefore their curvature directions, are opposite to each other. Generally, the slats that frame the pieces, as well as the side boards and cores, are decorated with carved-relief arabesque motifs and sometimes with mother-of-pearl inlays.” (Türk Diyanet Vakfî İslam Ensiklopedisi, 2002, 553)

1.1 Types of Künde-kari

Künde-kari art is divided into two groups according to the technique used and its production: real and imitation künde-kari.

Real künde-kari is made by interlocking wooden pieces prepared in various geometric forms and wooden beams connecting them. However, nails or glue are not used when connecting these pieces. The pieces that are joined together do not cause separation or cracks when the wood dries. (Öney, 1970, p.136)

Imitation künde-kari is a type of künde-kari that resembles real künde-kari in appearance but is made using different techniques. Imitation künde-kari is divided into types according to the technique used: nailing and embossing.

Nailing künde-kari is created by nailing prepared geometric shapes onto wood.

Embossed künde-kari is created by carving geometric shapes and then nailing them onto a lath to emboss the wood. (Oğuz, Aydoğ-an, Aytuzlar and Özkan, 2005, p.60)

1.2 Places Where Kundekari Is Used

In wood art, geometric patterns are seen to be used especially with künde-kari and carving techniques. (Ekizler Sönmez, 2020, p.18) The art of künde-kari, which developed with the Anatolian Seljuks and whose examples we see in the period of the principalities, was also used in different styles in the Ottoman period. It is seen that it was used as an important element in the decoration of structures such as mosques, pulpits, mihrabs, door and window wings, Quran cases, and preachers' pulpits. (Öney, 1970, p.135)

1.3 Pattern in Kundekari

Every work produced with the Künde-kari technique has integrity. It is stated that each line in the pattern design within this integrity has a meaning. It is stated that no line or pattern used is random, that it is used thoughtfully, and that it is a symbol expressing the order of the universe. (Ersoy, 1993, p.1) Symmetry has been widely followed in almost all branches of Islamic art, including architecture. Geometric patterns are the most prone to the application of symmetry. It is stated that the motifs in which geometric patterns are used are generally symmetrical and that this symmetry expresses infinity. (Demiriz, 2004, p.8)

It is stated that these geometric shapes used together with art actually have a meaning. If we give a few examples of these geometric shapes and their meanings; the circle is accepted as the first starting point of all shapes among geometric shapes. Unity is achieved by completing the circle shape that starts with a dot in the center. This unity also represents justice, which has no beginning or end. (Critchlow, 1992, p.9) The drawing of circles and circles with the same radius allows the emergence of three basic geometric shapes. These are triangle, square and hexagon. When we look at the meanings of these shapes, the square represents the material world. These four corners or edges show the four basic substances in the material world (earth, air, water and fire). The triangle represents human consciousness and knowledge. It is interpreted as the subject, object and bond in the nature of knowledge. The hexagon represents the six days of creation as the number of perfection. (Critchlow, 1992, p.150)

In Künde-kari works, it is seen that the insides of geometric patterns are also

decorated with various motifs and plant forms. If we touch on the meanings of some of these motifs; the frequently used Çintamâni pattern consists of three rounded and two wavy lines, two at the bottom and one at the top, reminiscent of a triangle shape. Ottoman artists used this pattern as a symbol of power, strength and sultanate. (Birol and Derman, 2008, p.169)

The Rumi motif was used to symbolize animal struggles in the pre-Islamic period, and artists used it to express values such as heroism, strength, abundance, bravery and loyalty. (Birol and Derman, 2008, p.179)

When we look at the meanings of the patterns and motifs used, we can say that in addition to the forgetting of art, these meanings that reflect our social life have also been forgotten.

2. MATERIAL AND METHODS

Under this title of the study, after discussing the materials used by the artists who perform the art of künde-kari, the production stages of the technique will be discussed.

2.1 Materials Used in Making Künde-kari

“An important feature of the Turkish understanding of art is the aesthetics of the work as well as its function and durability. Every work of art among the Turks has emerged as a response to a need in life and has been aimed to be made durable enough to defy the centuries. This attitude is extremely important in terms of showing the place and importance of art in the lives of the Turks.” (Birol, 2009, p.32)

The most important feature of the works produced with the art of Künde-kari is their durability. Because the small size of the pieces used in Künde-kari and their joining by dovetailing allow the tree to remain free. In this way, warping and distortion that may occur in the tree due to humidity and temperature changes are prevented. The preferred tree species are walnut, oak, boxwood, pear, ebony and rosewood. (Turkish Religious Foundation Islamic Encyclopedia, 2002, p.553) In addition, semi-precious materials such as mother-of-pearl, tortoiseshell, ivory, bone, lead and gold are also used to decorate the work.

The unity and solidity visually presented by using these different types of trees or materials used in the creation of the works together also symbolizes that

people with different ethnic structures and beliefs continue their lives freely and strongly in a natural unity.

The tools used in making Kündekari can be listed as follows:

“Kızar: Used to shape trees.

Planya: Used to smooth out the roughness in the tree.

Thickening Machine: Used to bring the tree to the desired size.

Cord knives: The geometric shapes in Kündekari are created thanks to these cord knives.

Iskarpela: Used for carving and leveling wood. It is also used to empty the tree bottoms.

Tilting circle: A tool similar to a saw and used to cut wide plates in width and length as desired.” (Oğuz et al., 2005, p.59).

2.2 Construction Phase

The most important feature of the Kündekari technique is that the small pieces are joined together by interlocking. Therefore, first the pattern is drawn on paper. The shaped pieces of wood are cut according to the measurements in the drawing. Then these shapes are joined together by interlocking technique. The most important point that draws attention during this process is that the shapes are brought together by using different trees with strips. The purpose of this is to make the colors of the shapes stand out and to make the motif clear. (Oğuz et al., 2005, p.60)

“In Kündekari, centimeters and even millimeters are of great importance. Since the shapes are formed in a mutually symmetrical manner, even the slightest mistake can completely ruin the motif. For this reason, the Kündekari master must work patiently on a motif for weeks or even months.” After the shapes are combined, they are assembled, polished and the kundekari production is completed. (Oğuz et al., 2005, p.60)

While performing Kündekari art, the artist’s delicate processing of the material and the creation of a work as a whole from the material he has processed can also be symbolized as an indication that the society and the state are established on delicate balances.

3. FINDINGS

Under this title of the study, interviews with masters who practice this art today and news in the press are included.

Kuram Lonca (Foundation Cultural Heritage Protection Application and Research Center) supported by Istanbul Development Agency (ISTKA) has created a database by organizing the inventories of masters who practice traditional handicrafts within the scope of the “Traditional Art and Craft Workshops Project” (2015) in cooperation with Fatih Sultan Mehmet Foundation University. We will convey our research and news on kundekari masters that we reached by using this database.

First of all, the interview notes with İlhan ŞENYURT and Sedefkâr Mehmet Burak ŞENYURT, who perform this art today and restore kundekâri works found in historical artifacts, will be conveyed without adding any comments. İlhan Usta was born in Istanbul in 1957. Since his father’s profession was antique furniture repair and shellac polishing, he has been trained from the core and has been restoring kundekâri works such as doors, shutters, pulpits and sermon benches found in historical artifacts for many years.

Sedefkâr Mehmet Burak Şenyurt is the son of İlhan Usta, born in Istanbul in 1992. Continuing his father’s profession, he repairs inlaid ornaments such as mother-of-pearl and tortoiseshell found in kundekari works and contributes to kundekari restoration works.

What he said about the reasons why this art is on the verge of being forgotten today:

“When we look back in time, we know that there were master-apprentice relationships. We can say that apprentices who started working with a master at a young age first watched their masters and then developed themselves with the knowledge and experience of their masters and passed the same experience on to the next generations. However, the fact that there are no generations that are introduced to the workshop at a young age today causes a lack of people who are trained in the profession.”

“In fact, this art continues to be taught in construction vocational high schools and vocational schools. Students also come from schools for internships. However, the internship periods are too short for them to learn the profession.

Another deficiency we see in the new generation is patience. Because the most important characteristic a person should have while practicing this art is patience, but today's youth do not have much patience to produce works. I think another problem is time and cost. Because raw wood needs to be used when performing this art. However, nowadays, instead of raw wood, there is a greater tendency towards materials such as MDF and chipboard, which are more affordable. In addition, processes such as processing raw wood, carving and shaping are time-consuming applications with manual labor. For example, while it takes about 6 months to even restore a kundekari mosque door, it will take a long time to perform new productions with this art. Therefore, in today's conditions, this time problem prevents the emergence of new works.”

When we look at it in general, we see that traditional methods are being forgotten due to reasons such as training apprentices, time, and cost. We see that with the departure from traditional methods and the production of products that are untouched by mass production and that do not carry any meaning or value but only provide visual pleasure, the cultural differences of societies are actually decreasing and a global society is emerging. On the other hand, we can say that the artificialization of art actually means that the values of society, interpersonal relations, and existing social institutions are also becoming artificial.

When news on the subject is examined, the headlines are usually “They Are Trying to Keep the Art of Kündekari Alive”, “Father’s Profession Keeps Kündekari Alive”, “Mevlüt Çiller’s Grandson Keeps Kündekari Alive”

When looking at these titles, it is striking that this art form has begun to be forgotten by society.

When we examine the news titled “Mevlut Ciller’s Grandson Keeps Kündekari Alive” in the Konhaber Internet Newspaper dated 14.11.2017, we will share the statements of Saim Kıyıcı, the grandson of the late Mevlüt Ciller, who brought the art back to its feet, about art. Saim Kıyıcı states that he tries to keep alive the philosophy of his grandfather, who he worked with for 14 years, “The artist dies, his work remains.” He states that he is his grandfather’s last apprentice and that he continues the art he performed with traditional methods by adapting it to today’s technology.

“Since the process of creating a work is long, it also takes a long time to train journeymen and apprentices. Kündekari is also a difficult art to learn. We are experiencing a personnel shortage due to various reasons. It may not satisfy

people in terms of financial return. But my master used to say, ‘An artist should be content.’ Once you become content, this art can be learned,” he says.

When we look at the news published by Rabia Gür under the title “They Are Trying to Keep Kündekari Art Alive” on the website of Üsküdar University Faculty of Communication Haber Üsküdar dated 31.12.2020, we will share the statements of Şehmus Okur, who performs this art.

Şehmus Okur states that the art of kundekari is a profession that is passed down through the master-apprentice relationship, and that he has trained some masters himself, but their numbers are very few.

“I really wanted to establish an academy to practice this art and ensure its continuation, but I could not afford to realize this dream. Unfortunately, since today’s generation does not work with patience and perseverance, I cannot find apprentices to train. If the artist has something to reward his labor with, he will continue with enthusiasm, otherwise that art cannot progress,” he says.

In the news titled “Father’s Profession Keeps Kündekari Alive” in the Culture and Arts Corner of the Istanbul News Agency dated 08.08.2021, Halil Maraşlıoğlu from Kahramanmaraş states that he learned the profession from his father, that kundekari is a job that requires finesse, and that a 3-meter-long kundekari work consists of 600 different pieces.

We see that the masters who continue this work mostly make an effort to preserve the old and work on restoration rather than creating a new work.

In general, based on our interviews and news headlines, we notice that the most emphasized problem is the small number of masters who will continue the art of kundekari. The absence of generations who want to practice this art, which is carried on through a master-apprentice relationship and has survived to the present day, causes the number of masters to decrease. In order for this art, which is carried on entirely by handcraft, to be passed on to new generations, measures should be taken to encourage masters in this regard.

It is certain that, let alone creating new products, there will always be a need for masters of this art who can work on their restorations in order to preserve these works that have survived from the past to the present with their integrity and to transfer cultural values to future generations. Another important issue is the disadvantages of this art in terms of time, cost and economy. Because another feature that every master emphasizes is that it takes a long time to complete the works produced with this art, the costs of the materials used are high in

today's conditions as well as the time, and the income yield is incomparably low compared to the labor given.

In addition, since the product that will be produced takes time and also requires patience, we can say that they see the lack of this patience in the new generations as another factor. They state that although it is continued with a master-apprentice relationship, this art is actually taught in some high schools and colleges, but the problem here is that the education includes more theoretical information than practical knowledge, and therefore the short-term internship experiences of young people who enter the workshop from school are insufficient for them to learn and perform the art.

CONCLUSION

The reasons behind the fact that kundekari art, a branch of wood art, one of our traditional handicrafts, has lost its importance due to its inability to keep up with the rapid changes and conditions in today's conditions and is on the verge of extinction as it loses this importance can be listed as follows;

The fact that the new generation does not have the necessary patience to learn this art and that masters cannot find apprentices to train with them has been observed as the most important factor.

It can be said that interest in arts that require long time and patience has decreased in the face of products that are produced quickly with today's technology. This decrease in interest not only prevents new works from being created, but also shows that problems such as not being able to find masters to restore existing works so that they can be passed on to future generations will be encountered.

It has been observed that there is a need to increase practical studies in addition to theoretical education in schools in order to at least avoid these problems and to protect the material values that are the heritage of our culture and to transfer them to the future.

In the past, the production of works that both met a need and were used for centuries and continued to exist until today shows the importance given to art, but today, mass-produced products without paying attention to durability only meet the need and do not have artistic value, and it also reflects that society does not care about this.

It can be said that concerns such as producing a product in a short time and reducing the cost while producing the product have caused a move away from traditional methods. It can be concluded that this move away has created a global and artificial society that is untouched by mass production, has no value or meaning, and where cultural differences are not seen as richness.

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SECTION 4

THE RELATIONSHIP BETWEEN MECHANICIZED LIFE AND SCULPTURE: DYSTOPIAN SCULPTURES

Selin ILTER⁴

INTRODUCTION

Factors such as wars, cultural interactions, inventions, technological developments that close an era and start a new era cause social changes in different dimensions. The artist, who is affected by the society he is in, is fed by these changes and creates new fictions in his artworks. Two concepts expressing the ideal social order and the fiction of the evil social order are the subject of artworks. While utopia represents the ideal society, dystopia is defined as anti-utopia and represents a evil, dark, oppressed society. This study reveals works of the art that can be described as dystopian sculpture because they contain dystopian items.

Dystopia is a future scenario where pressure and power dominate the society, prohibitions and heavy sanctions cause the society to adopt a submissive attitude, which can be characterised as negative and bad. Contrary to the idea that the dream of utopia is beautiful, dystopia is built on scenarios that are undesirable to be realised. While utopias make us dream of a place that is desired to be realised but does not exist; dystopias are dark future fictions in which the possibility of an oppressive order is designed (Vural, 2011: 17).

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Utopia and dystopia stand out with their presence in literature and cinema. In particular, dystopian fictions attract attention in novels and films. In dystopian fictions, dark space depictions, the lives of people who submit to the rules set by this authority under the rule of an oppressive power, and the people who live in an effort to perform their responsibilities in order to maintain the existing dark system in accordance with the rules are dramatised and fictionalised in an action. It is interesting that dystopia is full of action rather than the stagnation of utopia. The fact that dystopian fictions are interesting can be associated with the human desire to watch the moving, the unstable rather than the stable (Taburoğlu, 2022: 92).

In the field of literature and cinema, dystopia is handled more inclusively. This includes detailed narration of space and time, the dictation of totalitarian rules, the classification of clothing according to the fictional hierarchical structure, and the analysis of fictional characters. In sculpture art, the focus shifts to the human figure constructed within the dystopian narrative. The sculptor aims to present human beings and objects in nature through three-dimensional solid forms that reflect social problems.

The expressions of the human body in three-dimensional forms using various materials fall under the title of figurative sculpture art. These sculptures depict either the detailed anatomy of the human body or its rearranged anatomy, aligning with its semiotic message, in either a moving or static form.

Historically, in primitive times, sculptures attributed sanctity to natural events, shaping this sanctity in three dimensions on the human body for religious purposes. By the 500s A.D., especially in Ancient Greek art, the human figure began to seek ideal beauty, resulting in anatomically flawless representations. In the 20th century, with the rise of the Dadaism movement, traditional understandings were abandoned, leading to the incorporation of abstract meanings in human figures (Köse, 2015). With the Contemporary Art movement, human figures began to express abstract, symbolic meanings and emotions.

In sculptures with a dystopian narrative, figures are depicted with an immanent fictionalization of social reality. These figures can include abstract or concrete meanings and are inspired by nature and humanity, constructed by the artist drawing from realities. Dystopian sculptures often address social and individual problems arising from mechanization. Additionally, various motivations, stemming from the artist's creativity, can be observed in the production of these

sculptures.

Dystopian sculptures attain their solid form within the framework of the impact of digitalisation and mechanisation on social change. These sculptures reinterpret the human being and the human body through their imagery, abstracting from emotions and questioning existence within monotony. In this article, mechanised society, human-machine integration, the effects of this integration on the human body, mechanical world fiction, elements of dystopian narrative, and their effect on art are discussed. The definition of dystopia, the evolution of the human figure in sculpture, and the depiction of the human body as a dystopian element in sculpture art are analysed in the context of the relationship between object and meaning in sculpture. This article includes information obtained from literature research, the works and dystopian interpretations of prominent sculpture artists.

1. THE MECHANISED SOCIETY

According to Arendt, the age we live in is an age of mass society, and one of the main characteristics of this age is that everyone is inclined to see themselves as a simple cog in the smoothly running professional, social, or political machine—a huge bureaucratic enterprise (Arendt, 2018: 57). With the Industrial Revolution, the concepts of machine, mechanization, mass society, and consumer culture were introduced into a society where machines were prioritized over human labor. Factories serve as the primary settings where machines operate (Başok Diş, 2019:15) and cause people, especially workers, to be organized and scheduled in their daily lives. Machines harmonize human life with their own working systems, reducing and planning even basic needs such as eating and sleeping to specific hours that require mass compliance. In this system established by machines, habitual individual behaviors, through repetition, serve to uniformize and mechanize daily life, and eventually society becomes mechanized.

1.1. Human-Machine Integration

The fundamental idea that human beings are increasingly perceived as machines is rooted in the evolving definition of death. Traditionally, death was understood as the soul leaving the body; however, the modern definition views death as the cessation of brain functions. Organ transplantation is only possible in

a living body, and in such cases, the body becomes open to various interventions, leading to its radical objectification (Başok Diş, 2019).

Machines are reliable: they operate and fulfill their functions when activated by a button. Unlike humans, they do not need rest, possess no emotions, and do not exhibit unexpected reactions. Machines cannot be respected or sanctified in the same way as humans (Başok Diş, 2019) because their parts can be replaced to enhance efficiency, and they can be improved. These adaptable machines are also used to improve human life. In this context, the human body has become a machine whose parts can be upgraded.

The integration of technology into modern life has facilitated significant advancements in the field of medicine. The concept of brain death was first defined in the Harvard Criteria in 1968 (Erdoğan, 2012:159). A person who is brain dead can continue to exist physically with the assistance of a machine. This development evokes the human desire for eternal life and immortality, which has persisted since ancient times. In this context, the pursuit of perfection and immortality through technological advancements, implants, and medical interventions offers the potential to repair and enhance the deficiencies, diseases, and defects inherent in the human condition. The opportunities afforded by technology and machines facilitate the longevity that has been promised to humans. As a member of a consumer society, the individual is driven to continually improve their quality of life.

2. FICTION OF MECHANISED SOCIETY

Machines, the dominant actor of industrialisation, have been effective in regulating the working routine and daily life of human beings. Machines have presented man's consumption of objectified and marketed things, of himself, who is about to lose his ability to question in his monotonous life, and ultimately of his body, as a culture, with a reward and pleasure motive; it has provided him with a life that he can sustain by monotonous and consuming. The work of art, which carries the culture of the artist and the artist associated with the society into which he was born, passes the problems of this mechanised world and humanity through a fictional sieve and makes these problems visible.

The mechanised society becomes desensitised with its attitude persuaded to conform. The society loses the ability to question and becomes submissive under

the domination of consumption and bureaucracy. All these point to constructs of social order that can be characterised as 'bad'. Evil has formed the basis for the development of dystopian narrative in artistic expressions constructed with creative behaviour.

2.1. Dystopian Narrative and Impression on Sculpture

'It is known that the concept of dystopia was first used by John Stuart Mill in 1868 during a debate in the British parliament to mean 'bad place' (Metinnam, 2021:68)'. Although everything is good in utopia, everything is bad in dystopia. For this reason, it is also called anti-utopia. The dystopian narrative, on the other hand, includes negativity and evil to the extent that the good is desired. While the ideal social order promised by utopia can be possible in a 'free' and 'democratic' environment, 'oppression' and 'control mechanism' are dominant in the social order that is not desired to be realised in dystopia. While the utopian society has a perfect and peaceful culture, the dystopian society has full control over the citizens of the government and generally keeps them under misery or mind control (Ersöz, 2022: 291). Under the domination of the control mechanism, the society, which has necessarily adapted and adopted an attitude of submission, knows that this life is 'normal'. In dystopias, different methods are used to normalise this situation for all citizens (Ekren, 2022: 37). This is achieved through mind control utilising science and technology. The fiction in which people living in a machine order (Ekren, 2022), whose demand for welfare and security has been met, are happy is utopian; the fiction of people who are unhappy and have learned helplessness in the same mechanised order constitutes the subject of dystopian narrative.

In literary and cinematic fictions, the problems experienced in a dystopian world are dealt with in a plot. Generally, the phenomena and events problematised by a mechanised, subjugated society under a totalitarian regime are addressed. In the field of visual arts and plastic arts, strict forms of the human-world-machine relationship shaped by the dystopian narrative are also seen.

2.2. Dystopian Sculpture and Dystopian Materials

The sculptor is affected by the religious, economic, political and cultural relations of the society in which he/she lives; he/she reinterprets the human figure in his/her sculptures as an object affected by social relations. It is seen that machines made daily life easier with the Industrial Revolution. The development of machines that provide fast and mass production brought about technological developments in many areas. These developments experienced in the 20th century also included new concepts in human life. Under the influence of technological developments, people's desire to always reach more and the best shaped their behaviors in daily life. The concept of mechanization emerged, which defines this attitude of people who work constantly, produce in order to consume and consume in order to produce, and work like machines in order to be able to consume more. The mechanized person began to move away from knowing himself/herself and feeling unique. "While people who are alienated from their self, nature and cultural heritage become objects with the mechanical understanding developing in technology, society also becomes mechanized" (Cantaş, 2017: 77). Mechanization is a concept that allows the reinterpretation of the human figure and nature in the hands of the sculptor. In this context, the sculpture associated with the concept of mechanization includes metal objects, figurative forms of humans and nature, and objects that repeat each other. All of these accompany a dystopian narrative and create dystopian sculpture.

Dystopian narrative does not promise perfection as in utopia. The mechanization and class differences in real life are far from the idealized world in utopia (Erden, 2012: 15). Socio-political problems constitute the source of dystopian narrative. Dystopian sculptures allow the reflection of reality on a three-dimensional form to be felt and empathy to be established with the work. When dystopian narrative in sculpture is examined; war, death, mechanized life, unusual forms of objects in nature, cyborgs, mechanical parts, robotic figures can be described as dystopian elements in sculpture.

3. DYSTOPIAN SCULPTURES

In sculpture, dystopian effects are observed on the human body, and it is thought that the basis of the dystopian evil and unwanted social order fiction is the image of the human body as an object of consumption. A mechanized social life inspires dystopian sculptures. The effects of a controlling and restrictive authority and the threats of technology to the social structure can be seen in the sculptures. The dystopian sculptor can draw a negative future scenario within the framework of the dystopian concept, as well as emphasizing current social problems. According to Erden, the order targeted in dystopian fictions is a mechanized society and the function of people to fulfill the tasks given to them (Erden; 2012: 15). When dystopian sculptures are associated with society, they are mostly evaluated as works of art that carry criticism of the mechanized world.

Dystopian sculptures can focus on social problems and critically reflect them. It is seen that concerns about issues such as the misuse of technology, social inequality and the negative effects of authoritarian rule on society are addressed in dystopian sculptures. These sculptures can encourage the viewer to think about these negative scenarios by depicting possible negative scenarios. Dystopian sculptures aim to raise awareness by attracting the attention of society.

3.1. Lee Bul

Lee Bul is an artist who questions political ideals, especially the belief in civilization in utopias. The artist states that silicon cyborgs (Image 1) are based on his thoughts about decay, artificiality, nature and the desire for immortality (Erden, 2012: 47). Bul draws attention to the problematic nature of technological developments in his sculptures. Additionally, he uses steel, acrylic paint, aluminum and glass pieces in his sculptures (Image 2).



Image 1: Cyborg W3



Image 2: Monster Black

3.2. Kuris Kuksi

Dystopian and mythological influences can be seen in Kuksi's works. Screaming plastic soldiers, miniature engines and rising towers form the elements of chaos in his sculptures. Kuksi manages to evoke both a sacred space and a shrine for drowned souls (Kuris Kuksi: 01.28.2024). In an interview he gave in Istanbul, Kuksi said that he constructs a surreal landscape and a micro fake world in his works using paint and weathered effects.



Image 3: Sedation

Kuksi described the sculpture “Sedation” (Image 3) in an interview. He said that Sedation is a narrative about how people are affected by each other in the modern world where limited face-to-face communication is dominant due to rapidly developing technology; “After all, each of us has hidden our weaknesses so much that we are now a lonely shell” (Caguoğlu, 2015). According to Kuksi, the arrows on the woman in this sculpture symbolize artificial emotions. He draws attention to the fact that people have artificial emotions in their mechanized lives and presents this chaotic world he created to his audience with a dystopian narrative.

3.3. Robert Michael Jones

Jones produces sculptures that are informed by science and mythology, with a social, political and cultural approach. He says that people see objects as tools; no matter how much objects are hidden, some of their previous identities remain and when they are reconstructed, they usually become like tools once again (Jones, Access: 28.01.2024). In his sculptures (Image 4,5), he often constructs the human body, which is isolated in the monotony of the mechanized world, with materials such as concrete, steel and copper wire.



Image 4: Freedom

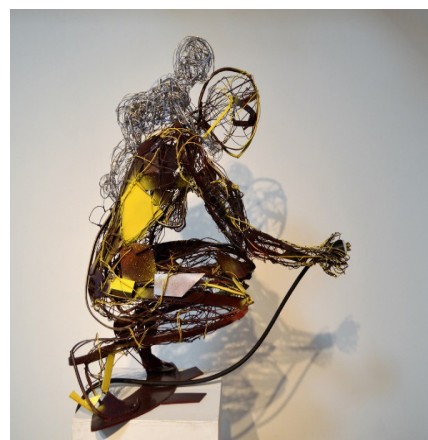


Image 5: Plugged In

3.4. Kim Simonsson

Simonsson often presents his children’s sculptures to his audience with different realities. In his “Moss People” series (Image 6,7), he gave his sculptures consisting of children’s figures an appearance made of lichens. The Moss People were presented to the audience by placing them in the Finnish countryside and exhibiting them in a gallery (Burgaz, 2023). The sculptures give the impression that people come from a dystopian world where they are made of moss and that they adapt to their environment with their naturally camouflaged appearance. Lost and disconnected children who evoke different characters in the Moss People world create false idols (Jacques, Access: 28.01.2024).



Image 6: Moss People



Image 7: Moss People

3.4. Patricia Piccinini

Piccinini is an Australian sculptor. In her works, she presents hyperrealistic sculptures that combine organic and artificial elements with a dystopian narrative in which animals are depicted in human skin. In his sculptures, she creates a world in which brings together human and animal forms. Piccinini states that his sculptures are multi-layered, contain stories that try to explain the complexity of the world, and that they are not real but have a narrative that can be realized (Life Clings Closest: 28.01.2024).



Image 8: No Fear of Depths

Piccinini is an Australian sculptor. In his works, he presents his hyperrealistic sculptures, which combine organic and artificial elements, with a dystopian narrative in which animals are depicted in human skin. In his sculptures, he creates a world in which he combines human and animal forms. Piccinini states that his sculptures are multi-layered, contain stories that try to explain the complexity of the world, and that they are not real but have a narrative that has the possibility of happening (Life Clings Closest: 28.01.2024).

In the sculpture titled *No Fear of Depths* (Image 8), the relationship between humans and the environment is presented with the juxtaposition of the artificial and the natural. In the sculpture, a young girl is seen resting in the arms of a marine mammal. The sea creature's separateness from the sea and the image of the young girl embracing the young girl in a suggestive attitude are presented to the viewer in the context of "relations with strangers" between beings.

4. RESULTS

New concepts that emerge with the development of technology have an impact on every aspect of life. Although technological developments continuously fulfill the function of facilitating human life, the emerging concept of mechanization also causes human life to become monotonous at the point where it becomes easier. The phenomena that an individual who has adapted to mechanized life problematizes also constitute the subject of art. The artist conveys the concerns created by mechanization to the viewer, who is a member of the mechanized society, by processing them in his artistic productions. In this context, mechanization becomes the subject of dystopian fictions and paves the way for the emergence of works of art with dystopian narratives.

Dystopian effects seen in literature, cinema and visual arts also manifest themselves in sculpture. Although dystopia is known for its presence in cinema and literature, dystopian sculptures differ in terms of narrative method. Dystopian sculptures emphasize social problems by using the three-dimensional effect of art. Dystopian sculptures can contribute to the individual, who is a part of the mechanized society, questioning himself, taking action for change and striving for a better future.

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Image 4: Freedom, Image 5: Plugged In <https://www.robertmichaeljones.com/t-m>
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Image 7: Moss People. <https://www.kimsimonsson.com/portfolio-of-sculptor-kim-simonsson.html> Access: 20.01.2024

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SECTION 5

DIJITAL TRANSFORMATION OF ART COLLECTING: ONLINE AUCTIONS

Selin ILTER⁵

INTRODUCTION

A collector is a person who gathers works of art, jewellery or objects with a historical background around a concept, either as a hobby or for commercial purposes. Collectors make use of auctions, museums and auctions while accumulating works of art. In the traditional sense, the collector obtains the artwork he/she wants to add to the collection from physical spaces, is privy to the historical story of the artwork, and can evaluate the collection pieces for commercial purposes.

With the spread of new media art and digital artworks, digital collecting has emerged. For the collector who gathers digital artworks, collecting artworks is no longer just a hobby. The collector can create a collection with purely commercial concerns. In this article, the emergence of digital collecting with the spread of digital art, the motivations of digital art and NFT collectors to collect artworks, and the characteristics of digital and online auctions are investigated. With the information obtained from the literature research, the identity of the collector, the existence of collecting in the digital environment and the digital transformation of the collector are discussed. The aim of this study is to reveal the conceptual

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transformations created by the digitalisation of collecting.

The section ‘Who is The Art Collector?’ includes the characteristics of a collector. ‘The Relationship of Artwork and Art Collector’ includes popular collection concepts, the qualities of the artwork included in a collection, collector experiences, and the impact of collections on the formation of social memory. Salon auctions, the functions of the curator and the collector are mentioned. ‘Transfer of Artworks to Digital Media’ deals with the digital transformation of collecting.

1. WHO IS THE ART COLLECTOR?

According to Walter Benjamin’s definition, collecting is the construction of another life in order to liberate and transfigure the objects commodified by today’s life by freeing them from this meaning. Because for the collector, objects are freed from the use value they are condemned to in everyday life and become free from functionality.

Art collector Nejat Çuhadaroğlu, who was interviewed in the 10th episode⁶ of the ‘Collector’ broadcast on TRT2 YouTube channel, said that anyone who collects certain materials on a specific subject can be a collector; ‘I collect pieces that support the topics in history that I want to tell, teach and show,’ he added. Raif Kara⁷, another collector, characterises those who collect certain items as ‘storekeepers’ or ‘collectors’. According to Kara, a person who keeps the processes of history alive and carries them to the future is called a collector.

2. THE RELATIONSHIP OF ARTWORK AND ART COLLECTOR

Collectors can reflect their own interests and even family traditions in their collections while bringing together related objects. In order to have the personality of a collector, it is necessary to identify with each piece of the collection (Baudrillard, 2011). The collector has the knowledge of the purposes and the society in which each object that makes up the collection was used in

⁶ <https://www.youtube.com/watch?v=y0-eEA1ESnI> Access 21.03.2024.

⁷ <https://www.youtube.com/watch?v=BkNFw5UosIU> Access 21.03.2024.

history. The objects that make up a collection and bear traces of history are also historical indicators. ‘The ‘shares in our experiences’ that Gilles Deleuze calls ‘signs’ are the subject of a temporal apprenticeship, not an abstract knowledge’ (Canlı, 2018: 204).

The collector takes care to gather the artworks he accumulates around a theme. Collections are made of objects in different fields such as perfume bottles, tools and items used by soldiers, industrial machinery, toys, postcards, masks and glass products. Collections are brought together for different purposes. Prof. Dr. Nil Sari⁸ stated in an interview that she sometimes collects objects for conservation purposes. Collections are formed by public institutions for works of historical value, by private companies and private museums that bring together works to be exhibited in exhibition areas and state museums or to be sold to some institutions and organisations. It is possible to say that the meeting of the collection with the audience is one of the important steps in building a society that does not forget its history.

2.1. Auctions, Curator and Collector

The collector assigns the objects he/she accumulates the task of reminding the historical past. They bring together works of art and objects that should not be forgotten, exhibit them and bring them together with the society. Esengül Ayyıldız mentions that her interest in collecting started in the family; ‘At home, jewellery, daggers and similar valuable items kept in a chest in an out of the way place were shown to the guests coming home. When they were made, why they were made and what materials were used were explained to the guests. Dinner would be eaten with the guests, a conversation would take place, and then these precious items would be exhibited like a ritual (Ayyıldız, 2015)’. The artefacts brought together by the collector constitute an area of privacy for him, because they bear the traces of the world he has built and he owns ‘the moment frozen on the objects he saved from disappearing in the ruins of the past (Ayyıldız, 2015: 43)’. The collector saves art objects from commodification. According to Walter Benjamin’s definition, ‘collecting constructs another life in order to liberate the objects commodified by today’s life from this meaning’ (Ayyıldız, 2015). Collecting does not necessarily have to have a deep and intriguing historical

8 <https://www.youtube.com/watch?v=AjlGG1cCRyw&t=1160s> Access 21.03.2024.

background; it can be done as a hobby or for commercial purposes. It is expected that care should be taken to ensure that the pieces that make up the collection form a certain concept.

The collector is inspired by auctions. Impressive stories of the artefacts are told during the presentation. The collector can choose the piece he/she deems suitable for his/her collection from among the works presented. Thus, the historical story of the existing collection is preserved. An art collector can get help from a curator in exhibiting, auctioning and marketing the artworks. The curator has important roles in determining the real value of the collection pieces and ensuring that the works reach the right buyers.

3. TRANSFER OF ARTWORKS TO DIGITAL MEDIA

Digitisation is when a traditional tool or a method continues to function digitally. Digitalisation is the transfer of anything to the digital environment. Digitalisation has redefined concepts in the field of art with their non-traditional - and sometimes related - meanings. With the digitalisation of art and the works carried out for the preservation of artworks in the virtual environment, art has started to be seen as a means of creation. The digital environment offers a wide market space for interested collectors. A website ‘masterworks.com’ has been established, which brings together experts and collectors who supervise the investments to be made in the artwork and manage the process for the relevant people. Based in New York, Masterworks has teams of curators and researchers to assist investors (Masterworks, 2017). Masterworks provides statistical data of artworks sold at auction on its website.

3.1. Online Auction

In auctions, artefacts are offered for sale together with their stories. The functionality of auctions that have moved to the digital environment differs from traditional examples. Art lovers and collectors can access websites that cooperate with auctions at any time they wish, and can instantly benefit from the explanations on the platform while evaluating the works. On websites, artwork sales are made open to bids at certain time intervals. Monthly or weekly calendars of online auctions are available on websites. Auctions and auctions

are broadcast live on digital platforms. People who wish to take advantage of this online participation opportunity can follow the online auction calendar and add new pieces to their collection with a single click. In addition, without the need for active communication between the collector, curator and viewer, the collection pieces are auctioned on the websites mentioned in this study - to be broadcasted within certain hours. Popular online auction platforms are listed under this heading.

The content of the 'exhibition guide' with a monthly calendar and the contents of the exhibitions that can be visited are available on the web address onlinemuzayede.com. The start date and time of the auction are announced on the website and online participation is possible. Online auction platforms make the interaction between artwork, artist and audience sustainable. Announcements made through websites and mobile applications, and exhibition catalogues shared, enable artworks to reach more people. Prominent international online auctions include Sotheby's, Christie's, Heritage Auctions, Artsy, Catawiki, Live Auctioneers, Invaluable, Barnebys. These platforms differ in terms of their functionality. Barnebys acts as a search engine that lists auction halls, art galleries and antique dealers around the world. In addition, current news about auctions and collections can be accessed on this platform.

On the *Live Auctioneers*⁹ platform, jewellery, works of art and antique objects are offered to collectors. *Invaluable*¹⁰ cooperates with auction houses. This platform features valuable pieces ranging from oil paintings to antique furniture. *Catawiki*¹¹ offers collectible objects such as precious stones, decoration products, comic books, etc. to those who collect collectibles as a hobby with its weekly online auction calendar. *Artsy*¹² offers sculpture, installation and painting works through its collaborations with artists and galleries. *Heritage Auctions*¹³ is a popular US-based online auction platform. It focuses on antique memorabilia such as rare coins, series and film concept products, comic books. In addition, *Sotheby's*¹⁴ and *Christie's*¹⁵ are among the best-known online auctions. Artworks

9 <https://www.liveauctioneers.com> Access: 21.08.2024

10 <https://www.invaluable.com> Access: 21.08.2024

11 <https://www.catawiki.com> Access: 21.08.2024

12 <https://www.artsy.net> Access: 21.08.2024

13 <https://www.ha.com> Access: 21.08.2024

14 <https://www.sothebys.com> Access: 09.09.2024

15 <https://www.christies.com> Access: 09.09.2024

at Sotheby's can be requested during the day. In a certain time interval (with countdown), the bids received by the members are evaluated.

3.2. Online Auctions in Turkey

Prominent online auction platforms in Turkey include Beyaz Auction, Artam Antik, Portakal Art and Culture House, Artiox Auction, Pera Auction, Sanat Auction, Ares Auction.

*Artam Atik*¹⁶ is one of the popular auction houses in Turkey. It offers classical Turkish paintings, Ottoman Period artefacts, modern and contemporary artworks. Artam Antik also includes information about auction houses in Turkey and auction dates. *Portakal Sanat*¹⁷ is an auction house focusing on antiques and Ottoman Period artefacts. It also organises physical and online auctions offering contemporary and modern art collectibles. *Artiox Auctions*¹⁸ organises auctions for works by artists such as Devrim Erbil, Ertuğrul Ateş, Adnan Türani, Fikret Mualla, Mahir Güven, Nejat Melih Devrim, Nuri İyem and Tanju Demirci. The dates of the physical and online auctions, which are organised on a monthly calendar, are available on the website. *Sanat Mezat*¹⁹ offers a wide range of artworks that are candidates to become collector's items. It hosts international collection items.

*Pera Mezat*²⁰ organises auctions for antiques, collectible objects and rare pieces. Online and physical auction dates and locations can be accessed via the search engine on its homepage. *Ares Auctions*²¹ is one of the popular auction houses in Turkey. It offers a wide range of works for collectors, artists and investors. Paintings, sculptures, calligraphy, porcelains, carpets and rare collectibles from the Ottoman period are included in the auctions. It organises physical and online auctions with international access.

In this study, where we talk about the effects of the digital world on auctions and collecting, online platforms -through auctions- offer the opportunity to

16 <https://www.artamantik.com> Access: 09.09.2024

17 <https://www.portakal.com> Access: 09.09.2024

18 <https://artioxmuzayede.com> Access: 09.09.2024

19 <https://www.sanatmezat.com> Access: 09.09.2024

20 <https://www.peramezat.com> Access: 09.09.2024

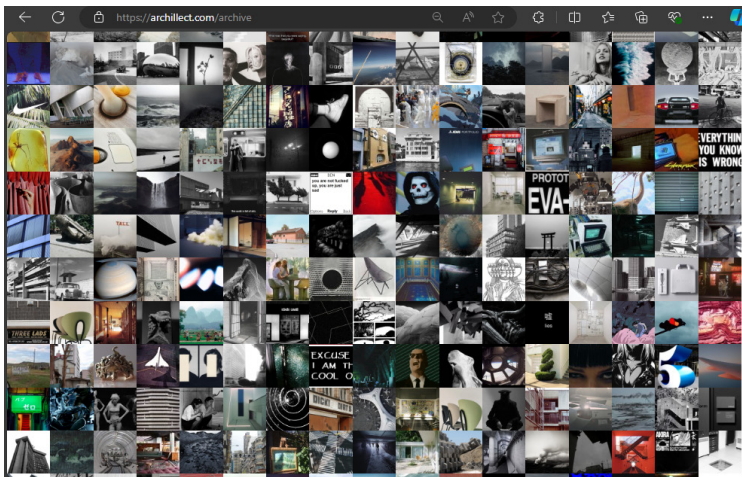
21 <https://www.aresmuzayede.com> Access: 09.09.2024

bring curators, collectors and artists together. In addition, studies on ‘Artificial Intelligence and Art’ and the questioning of the uniqueness of artworks reveal a new field of discussion on the relationship between ‘curator, collector and artist’. ‘Digital Art’ or “New Media Art” also creates room for new concepts within this relationship; Digital Curator, Digital Collector, NFT Museums.

3.3. Digital Curator

Archillect is an artificial intelligence application that creates and curates its own content. It was developed in 2014 by Murat Pak. Archillect (Image 1), which sets up a bot network that scans Tumblr, Flickr, 500px and other image-heavy sites, searches for the keywords and metadata it likes and publishes the most promising results (Archillect, 2014). The keywords are entered by Murat Pak and artificial intelligence compiles the most relevant images available in the virtual environment based on these keywords.

Image 1:



Archillect

3.4. Digital Collector

The fact that works of art can be copied with digitalisation has led to the concern that they will lose their uniqueness. Blockchain technology protects this uniqueness, the work of art and the artist. Digital artworks are protected under copyright protection with the blockchain and prevent the work from being copied and reproduced.

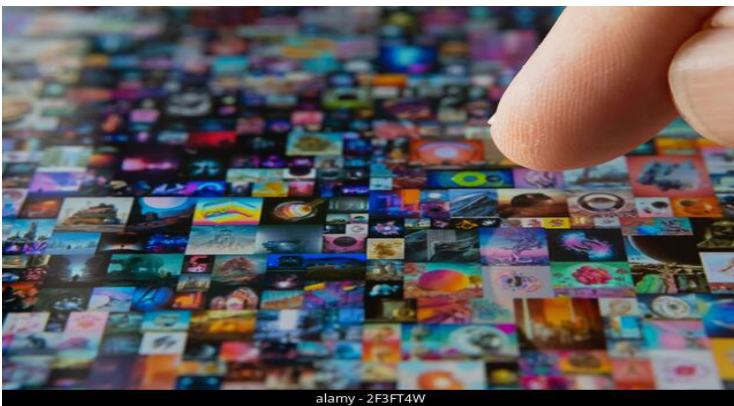
NFT (Non-Fungible Token) artefacts are digital artworks that cannot be copied. It is a digital asset that the buyer owns and can trade. NFT artwork is a new way to bring digital art to the virtual market without creating an extensive social network.

3.4.1. NFT Museum and NFT Collecting

Pak's Lost Poets collection, in which an artefact with the appearance of a blank page was sold²², was sold for 0.32 ETH. The Lost Poets collection is an NFT artefact presented as the website 'lostpoets.xyz'. Pak also rewarded the people who bought the most pages with additional pages (Ledger, 2023).

One of the most famous NFT works, *Everydays - The First 5000 Days* (Image 2), includes a collage of works by Mike Winkelmann [Beeple]. This work was sold at a Christie's auction for 69 million dollars, making him one of the most valuable living artists today (Ledger, 2023).

Image 2:



Everydays – The First 5000 Days, Beeple

²² <https://www.ledger.com/tr/academy/en-buyuk-nft-sanatcilari-ve-tarihi-koleksiyon-lari> Access: 20.05.2024

Beeple's Human One (Image 3) was recently sold at a Christie's auction for \$29 million, an example of how interactive NFT artefacts can be (Ledger, 2023). (Ledger, 2023). Human One depicts an astronaut travelling in a glass box (Ledger, 2023). The astronaut is located in a virtual space that changes according to time and current events. In this case, it can be said that the buyer does not only purchase the NFT artefact, but also establishes a bond with the viewer in the virtual world that changes simultaneously with the events taking place in the real world.

Görsel 3:



Human One, Beeple

RESULTS

The relationship between artist, collector, curator and audience is being reconstructed in the digital world. The transfer of this relationship to online platforms may lead to the atrophy of storytelling, one of the characteristics of the collector. It is possible to talk about the possibility of collecting becoming an art hoarding that can only be applied through online auctions.

Works of art produced and exhibited in the digital environment lose their traditional meaning. The form and qualities of the works are transforming. Collectors' endeavour to preserve history and pass it on to future generations may be replaced by mere hoarding. However, collectors undertake the task of memorialisation and reminding history. With digitalisation, artefacts containing historical memories become easily accessible, and memories become an

accumulation that preserves their absoluteness in the digital environment. With its presence in the digital environment, collecting has the opportunity to move away from its traditional meaning and turn into hoarding, which is frequently criticised by art collectors. In addition, the opportunities offered by online auctions should not be ignored. Thanks to online auctions, art lovers can easily access up-to-date information about artworks and collections. Many people can access artworks that trace culture and history. Online access to collectible artworks eliminates physical limitations. Online auctions also save energy, reduce the use of packaging (brochures, posters and similar printed products), reduce the carbon footprint, and thus ensure sustainability.

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